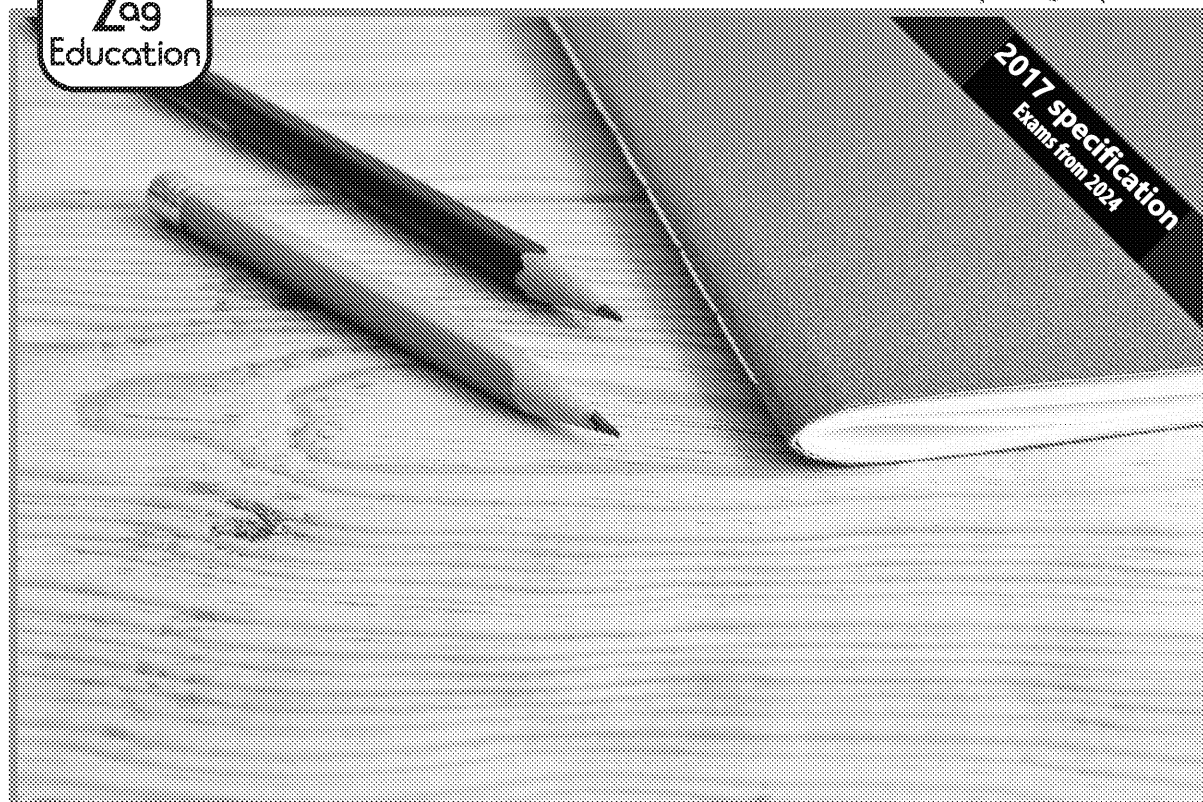




Media Studies

A Level | AQA | 7572



Practice Papers for A Level AQA

Media One

Fourth Edition, September 2022

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11928**

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Teacher's Introduction

This material is intended to help prepare students for the A Level Media Studies 2017 AQA (7572) specification, examined from 2019 onwards, for **Media One**.

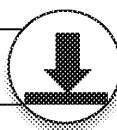
Four full examination papers are provided, each one closely modelled on AQA's 2017 specification examination format. Each paper includes mark schemes and indicative content for each question.

Remember!

Always check the exam board website for new information, including changes to the specification and sample assessment material.

All the **Close Study Products** for **assessment from 2024** are covered across the four papers, and questions are drawn from AQA's guidance, covering the key topics for each Close Study Product. The practice papers include questions relating to all aspects of the theoretical framework, media theories and relevant contexts. Detailed analysis of all the Close Study Products is provided in the indicative content for each examination question.

Pages from this resource which are relevant to the set products for final assessment in **2023** are available on the ZigZag Education support files system, which can be accessed via zzed.uk/productsupport



Close Study Products

Advertising and Marketing Close Study Products:

- Score hair cream
- Sephora 'Black Beauty is Beauty'

Music Video Close Study Products:

- 'Ghost Town' by The Specials
- 'Old Town Road' by Lil Nas X featuring Billy Ray Cyrus

Film Close Study Products:

- *Blinded by the Light*

Newspapers Close Study Products:

- *Daily Mail*
- *The Guardian*

Radio Close Study Products:

- *Newsbeat*
- *War of the Worlds*

One **unseen** text has also been included in each exam paper, as indicated by AQA. Black-and-white printed copies of the unseen products are included in the resource. Colour copies of the printed unseen products have also been provided as an appendix at the end of the resource, as well as on our product support system.



PDF colour versions of the printed unseen products used in the practice papers are also provided on the ZigZag Education Support Files system, which can be accessed via zzed.uk/productsupport

Mark schemes are provided for every question, showing the marks awarded for each AO and describing the skills and level required to achieve in each mark band.

Detailed indicative content is included, along with a mark scheme for each relevant question. This gives students (and teachers) a clear idea of what kind of ideas *could* be addressed in the answer. It helps students to improve and develop their knowledge and their exam technique.

Working through all four papers will provide students with an excellent opportunity not only to extend and refine their knowledge, but also to get used to the question style, format and approach of the exam, and to practise their examination skills and techniques. The materials are based on my experience as an examiner for a well-known examining body, and on the materials provided by AQA on their website.

August 2022

Fourth Edition, September 2022

This resource has been updated in line with specification changes to set products for exams from 2024.

Exam Information

The exam consists of two papers. This pack discusses Paper 1: Media One. The pack discusses the question types and lengths, such as multiple-choice, short-answer and long-answer questions, and sample materials provided by AQA.

Media One: 84 marks, 2 hours (35% of total qualification)

Section A: Media Language and Media Representations

This section is likely to have around four questions and will cover both forms:

- Advertising and marketing
- Music videos

In addition, this section will include one unseen text for analysis. The unseen text may not always be the same form as the Creative Study Products (CSPs) for this section.

This section is likely to include a 20-mark extended-response question. Extended-response questions assess the ability to write, including the ability to develop a clear and sustained argument, logical, relevant, coherent and substantiated. Spelling, punctuation and grammar are also assessed.

In the sample materials, Section A is worth 49 out of 84 marks, and so should take around 1 hour and 15 minutes to complete.

Section B: Media Industries and Media Audiences

This section is likely to have around three questions, although some questions may cover two or three of the three possible forms. Questions may be asked on one or more of the following:

- Media Industries
- Media Audiences

Forms:

- Newspapers
- Radio
- Film (Industries only)

The Assessment Objectives

The examinations assess AO1 and AO2. AO3 is assessed via the Non-Examination Assessment (NEA).

AO1

- **AO1 1a** Demonstrate knowledge of the theoretical framework of media
- **AO1 1b** Demonstrate understanding of the theoretical framework of media
- **AO1 2a** Demonstrate knowledge of contexts of media and their influence on
- **AO1 2b** Demonstrate understanding of contexts of media and their influence on

AO2

- **AO2 1** Apply knowledge and understanding of the theoretical framework of media products, including in relation to their context, and through the use of academic theories
- **AO2 2** Apply knowledge and understanding of the theoretical framework of media theories
- **AO2 3** Apply knowledge and understanding of the theoretical framework of media to draw conclusions

AO Totals

Media One AO1: 20%, AO2: 15% = **35%** of the total examination mark

Using the Mark Schemes and The Indicative Content

The mark schemes are based on those provided by AQA. The mark schemes set out the criteria for awarding marks. They are a general guide, used on a best-fit basis. The indicative content is there to show what is considered. Other valid points will always be given due credit. There is no expectation that you will only the points in the indicative content, and certainly no expectation that you will only the indicative content!

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Specification Coverage

Each question has a focus on a specific area of the framework, as indicated below, along with the weighting of marks towards each AO.

Media One		Section A: AO1 20 marks, AO2 29 marks		Section B: AO1 27 marks, AO2 8 marks		
	Question	Product	Framework	Q1-Q4	Product	Framework
Practice Paper 1	Q1	Unseen: <i>Rolling Stone</i> magazine	Media Language		Newspapers	Industries
	Q2	Music videos – Unseen from Q1 and ‘Ghost Town’ by The Specials	Representation Contexts	Q6	Radio – <i>Newsbeat</i>	Industries Contexts
	Q3	Advertising and marketing – Sephora, ‘Black Beauty is Beauty’	Media Language	Q7	Radio – <i>Newsbeat</i> and <i>War of the Worlds</i>	Audiences Industries
	Q4	Advertising and marketing – Sephora, ‘Black Beauty is Beauty’ and Score hair cream	Representation			
Practice Paper 2	Q1	Unseen: Historic Cutex advertisement	Representation	Q5	Radio	Industries
	Q2	Advertising and marketing – Unseen from Q1 and Sephora, ‘Black Beauty is Beauty’	Representation Contexts	Q6	Newspapers – the <i>Daily Mail</i>	Audiences Contexts
	Q3	Music videos – ‘Ghost Town’ by The Specials	Media Language	Q7	Newspapers – the <i>Daily Mail</i> and <i>The Guardian</i>	Industries
	Q4	Music videos – ‘Ghost Town’ by The Specials and ‘Old Town Road’ by Lil Nas X featuring Billy Ray Cyrus	Media Language			
Practice Paper 3	Q1	Unseen: Old Spice advertisement	Media Language	Q5	Film	Industries
	Q2	Advertising and marketing – Unseen from Q1 and Score hair cream	Media Language Contexts	Q6	Film – <i>Blinded by the Light</i>	Industries Contexts
	Q3	Music videos – ‘Old Town Road’ by Lil Nas X featuring Billy Ray Cyrus	Representation	Q7	Newspapers – the <i>Daily Mail</i> and <i>The Guardian</i>	Audiences
		Music videos – ‘Old Town Road’ by Lil Nas X featuring Billy Ray Cyrus				

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ZigZag Practice Exam

Supporting A Level AQA Media Studies

Media Studies

Media One

Practice Paper 1

Name

Time allowed: 2 hours

Instructions to candidates:

- Answer all the questions.
- Cross out any work you do not wish to be marked.

Information:

- Total marks: 84
- The number of marks is given at the end of each question or part-question gives an indication of the length of the response required.
- Question 4 is an extended-response question. In this answer, you will be assessed on your written response, including the ability to develop a clear and sustained logical, relevant, coherent and substantiated.

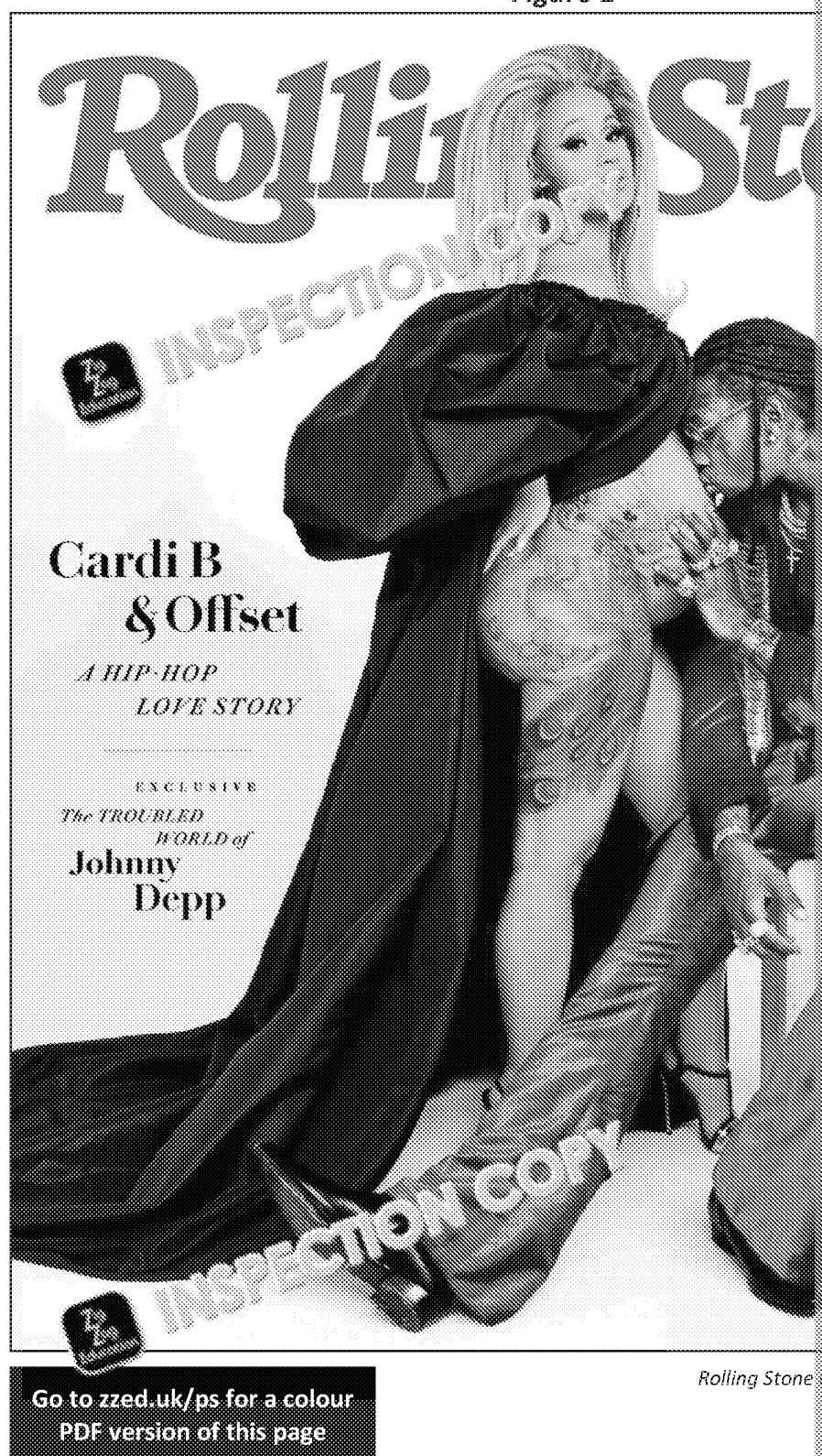
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Answer all the questions

Figure 1



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0 1

What meanings are encoded by the binary oppositions in Figure 1?

Handwriting practice lines for the answer to the question above.

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How far does the representation of celebrities reflect the ideas and values of the media?

Refer to *Rolling Stone* magazine (Figure 1) and the music video 'Ghosts' (Figure 2) (from your Media Study Product).

Handwriting practice lines with a vertical margin line on the right. The page contains two sets of lines, each preceded by a small Zig Zag Education logo. A large, diagonal watermark reading "INSPECTION COPY" is visible across the page.

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How important is genre hybridity in the persuasive appeal of the advertisement, Sephora, 'Black Beauty is Beauty'?

Handwriting practice lines for the answer.



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Butler argues that gender is constructed by the performance of a style.

How valid is Butler's theory?

Refer to the advertising and marketing Close Study Products for Scott
Sephora, 'Black Beauty is Beauty' in your answer.

Handwriting practice lines for the answer.

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[If you need more space, please continue your answer on a

Figure 2

Get what you've always wanted

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the great grooming action
of a hair cream from a liquid.

If you haven't been getting all you want from a liquid hair groom, get new Score Liquid. Gives you the great grooming action of a cream. That's because new clear Score Liquid is made by the men who make clear Score Hair Cream. So you get great grooming action. And you also get Score's famous greenless look. Score's famous masculine scent.

Score Liquid Hair Groom ...

Score - Greenless Look. Hair Cream, Spray, Shampoo, Liquid Hair Groom.

Go to zzed.uk/ps for a colour PDF version of this page

Score Hair Cream Print Advertisement

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Section B: Media Audiences and Media Industries

Answer all the questions

0 5

Identify three reasons why newspapers have suffered from declining sales. For each reason, explain one strategy newspapers have used to combat the decline. Be as different as possible.

Reason for decline 1 / strategy 1: _____



Reason for decline 2 / strategy 2: _____

Reason for decline 3 / strategy 3: _____



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Explain how your radio Close Study Product, *Newsbeat*, reflects its broadcasting.

Handwriting practice lines for the answer.



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'Radio today has little power or influence compared to its "Golden Era". How far do you agree with this claim?

Refer to your radio Close Study Products, *Newsbeat* and *War of the*

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[If you need more space, please continue your answer on a

Preview of Questions Ends Here

This is a limited inspection copy. Sample of questions ends here to avoid students previewing questions before they are set. See contents page for details of the rest of the resource.

Practice Paper 4

GENERAL INFORMATION

Marking should be positive, rewarding achievement and what is included, and should

Marks awarded should be directly related to the marking criteria. Use the generic assessment content for each question to assess a response.

Indicative Content

Indicative content outlines some areas students may explore in their responses. It is not a 'model answer'. Candidates are not expected to include or consider everything or aspects not included in the indicative content, and these should be rewarded where relevant.

All the examination questions provide opportunities for students to make informed, critical responses should be rewarded appropriately.

Section A: Media Language and Media Representations

Q	Part	Marking guidance												
01		<table border="1"> <thead> <tr> <th>Band</th> <th>AO2 1 Apply knowledge and understanding of the theoretical framework to analyse media products</th> </tr> </thead> <tbody> <tr> <td>4</td> <td> 7–8 marks <ul style="list-style-type: none"> Excellent, thorough and appropriate knowledge and understanding of the theoretical framework are applied to analyse the product Analysis of the product is detailed and critically engaged with subtle aspects of the product Subject-specific terminology is used consistently and relevantly </td> </tr> <tr> <td>3</td> <td> 5–6 marks <ul style="list-style-type: none"> Good and appropriate application of knowledge and understanding of the theoretical framework are applied to analyse the product Analysis of the product is effective and sometimes engages with subtle aspects of the product Subject-specific terminology is used frequently and relevantly </td> </tr> <tr> <td>2</td> <td> 3–4 marks <ul style="list-style-type: none"> Satisfactory and largely appropriate knowledge and understanding of the theoretical framework are applied to analyse the product Analysis of the product is valid and straightforward Subject-specific terminology is generally used appropriately </td> </tr> <tr> <td>1</td> <td> 1–2 marks <ul style="list-style-type: none"> Basic knowledge and understanding of the theoretical framework to analyse the product, although these may lack relevance at times Analysis of the product is undeveloped and may be descriptive Subject-specific terminology is used occasionally </td> </tr> <tr> <td></td> <td> 0 marks <ul style="list-style-type: none"> No response or no work worthy of marks </td> </tr> </tbody> </table> <p>Indicative content</p> <p>The indicative content below is not prescriptive. Answers are not expected to include all the points listed. All valid points should be given due credit.</p> <p>AO2</p> <p>This question assesses candidates' ability to apply their knowledge and understanding of the theoretical framework of representation to analyse an unseen media product. Candidates are likely to focus on (although may not be limited to):</p> <ul style="list-style-type: none"> The way individuals (including self-representation) and social groups (including gender and identity) can be represented through processes of selection and editing How and why stereotypes can be used, either positively or negatively 	Band	AO2 1 Apply knowledge and understanding of the theoretical framework to analyse media products	4	7–8 marks <ul style="list-style-type: none"> Excellent, thorough and appropriate knowledge and understanding of the theoretical framework are applied to analyse the product Analysis of the product is detailed and critically engaged with subtle aspects of the product Subject-specific terminology is used consistently and relevantly 	3	5–6 marks <ul style="list-style-type: none"> Good and appropriate application of knowledge and understanding of the theoretical framework are applied to analyse the product Analysis of the product is effective and sometimes engages with subtle aspects of the product Subject-specific terminology is used frequently and relevantly 	2	3–4 marks <ul style="list-style-type: none"> Satisfactory and largely appropriate knowledge and understanding of the theoretical framework are applied to analyse the product Analysis of the product is valid and straightforward Subject-specific terminology is generally used appropriately 	1	1–2 marks <ul style="list-style-type: none"> Basic knowledge and understanding of the theoretical framework to analyse the product, although these may lack relevance at times Analysis of the product is undeveloped and may be descriptive Subject-specific terminology is used occasionally 		0 marks <ul style="list-style-type: none"> No response or no work worthy of marks
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	0 marks <ul style="list-style-type: none"> No response or no work worthy of marks 													

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	<p>Responses will explore examples of representations, stereotypes and product, and a range of interpretations is possible, such as:</p> <ul style="list-style-type: none"> Aspects of gender stereotypes are present: <ul style="list-style-type: none"> The stereotype of an attractive woman is created through the Beyoncé's figure and small waist; and through her large eyes, symmetrical features and light, clear skin This may be a stereotype of women in the music industry, with look appealing The image is sexualised and encourages the male gaze through and bare shoulders and thighs, and the curve of her hips, which her posture and by the echoing curve of the chair back This may be a stereotype of women in the music industry, with appeal are often linked to being sexualised Beyoncé's gaze is away from the camera, encouraging the audience voyeuristically Beyoncé can be seen as conforming to patriarchal views of women as objects to be looked at Using the term 'Mrs Carter' places her in a subordinate position, suggesting that she takes his name and is presenting herself as his Aspects of gender stereotypes are subverted: <ul style="list-style-type: none"> Beyoncé's costume and props emphasise her power and status Using the name 'Beyoncé' and presenting this as larger than the term 'Mrs Carter' suggests that she is more famous as an individual than as a wife Aspects of racial stereotypes are present: <ul style="list-style-type: none"> Beyoncé is a very light-skinned black woman, and this may contrast with a society where 'colourism' is prevalent Aspects of racial stereotypes are subverted: <ul style="list-style-type: none"> Beyoncé's costume and props emphasise her power and status, drawing on traditions of royalty from Europe, rather than from Africa Using props and costume from the European tradition shows repurposing history from a new, black perspective Her props and costume, such as the gold colour, the jewels and the wealth, drawing attention to her status as one of the most successful wealthy performers in America
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02	<table> <tr> <th>Band</th><th> <p>A01 1b Demonstrate understanding of the theoretical framework</p> <p>A01 2a and 2b Demonstrate knowledge and understanding of the influence of media contexts on the products and processes</p> </th></tr> <tr> <td>4</td><td> <p>10–12 marks</p> <ul style="list-style-type: none"> Excellent, thorough and appropriate understanding of the theoretical framework Excellent, thorough and appropriate knowledge and understanding of the influence of media contexts on the products, supported by relevant references to the products Subject-specific terminology is used consistently and relevantly </td></tr> <tr> <td>3</td><td> <p>7–9 marks</p> <ul style="list-style-type: none"> Good and appropriate understanding of the theoretical framework Good and appropriate application of knowledge and understanding of the influence of media contexts on the products, supported by relevant references to the products Subject-specific terminology is used frequently and relevantly </td></tr> <tr> <td>2</td><td> <p>4–6 marks</p> <ul style="list-style-type: none"> Satisfactory and largely appropriate understanding of the theoretical framework Satisfactory and largely appropriate application of knowledge and understanding of the influence of media contexts on the products, supported by generally effective and relevant references to the products Subject-specific terminology is generally used appropriately </td></tr> <tr> <td>1</td><td> <p>1–3 marks</p> <ul style="list-style-type: none"> Basic understanding of the theoretical framework, although with some relevance and/or accuracy at times Basic application of knowledge and understanding of the influence of media contexts on the products, largely unsupported by relevant references to the products Subject-specific terminology is used occasionally </td></tr> <tr> <td></td><td> <p>0 marks</p> <ul style="list-style-type: none"> No response or no work worthy of marks </td></tr> </table>	Band	<p>A01 1b Demonstrate understanding of the theoretical framework</p> <p>A01 2a and 2b Demonstrate knowledge and understanding of the influence of media contexts on the products and processes</p>	4	<p>10–12 marks</p> <ul style="list-style-type: none"> Excellent, thorough and appropriate understanding of the theoretical framework Excellent, thorough and appropriate knowledge and understanding of the influence of media contexts on the products, supported by relevant references to the products Subject-specific terminology is used consistently and relevantly 	3	<p>7–9 marks</p> <ul style="list-style-type: none"> Good and appropriate understanding of the theoretical framework Good and appropriate application of knowledge and understanding of the influence of media contexts on the products, supported by relevant references to the products Subject-specific terminology is used frequently and relevantly 	2	<p>4–6 marks</p> <ul style="list-style-type: none"> Satisfactory and largely appropriate understanding of the theoretical framework Satisfactory and largely appropriate application of knowledge and understanding of the influence of media contexts on the products, supported by generally effective and relevant references to the products Subject-specific terminology is generally used appropriately 	1	<p>1–3 marks</p> <ul style="list-style-type: none"> Basic understanding of the theoretical framework, although with some relevance and/or accuracy at times Basic application of knowledge and understanding of the influence of media contexts on the products, largely unsupported by relevant references to the products Subject-specific terminology is used occasionally 		<p>0 marks</p> <ul style="list-style-type: none"> No response or no work worthy of marks
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	<p>0 marks</p> <ul style="list-style-type: none"> No response or no work worthy of marks 												

Indicative content

The indicative content below is not prescriptive. Answers are not expected to include all the points listed. All valid points should be given due credit. No prior knowledge is expected.

A01

This question assesses candidates' ability to apply their knowledge and theoretical framework of media language, and to demonstrate knowledge of how social and cultural contexts can shape media products. Answers (although may not be limited to):

- How the different modes and language associated with a range of media can communicate multiple meanings
- How the combination of various elements of media language can create meaning
- How media language can incorporate viewpoints and ideologies

Responses will demonstrate knowledge and understanding of relevant social and cultural contexts, such as:

- The moves towards equality between the races in American society following Obama's presidency
- The growing influence of black performers across the entertainment industry
- Ongoing issues with racism and inequality across American society
- Ongoing issues with police brutality, as evidenced by the #BlackLivesMatter movement
- Ongoing issues with underrepresentation in the media, as evidenced by the #OscarsSoWhite campaign
- The growth of the Black Atlantic movement
- The use of the entertainment industry for political ends

Responses will explore examples of how media language may be influenced by social and cultural contexts. A range of interpretations is possible, such as:

- The media language of a print advert: relies on a single image to communicate about the star's brand identity and about the product (the tour), and
- Beyoncé's poster reflects a positive image of ethnicity, presenting her as a powerful and wealthy figure through:
 - the use of props – the throne, the sceptre, the fur, the jewels
 - her costume – golden and jewelled
 - her posture and gesture – dignified and holding the mark of a queen
- The poster also helps Beyoncé to interrogate black history by presenting herself as a European queen; placing a black figure in a typically white mise en scène
- The absence of black figures in much of European and American history
- Beyoncé may be seen as using media language to reject the 'othering' of black people, who are often subject to in the media, by presenting herself at the heart of European society
- That Beyoncé is the 'poster girl' for powerful black women also raises questions about colourism – she is often represented as increasingly pale-skinned
- It also raises questions about sexism – her physical beauty is a large part of her appeal
- The media language of a music video uses visual, technical and audio elements, as well as narrative and performance, to sell the song, by adding an interpretation of the song by selling the song on the image of the performer or the narrative

'Old Town Road':

- Performing as a black American within the 'trix' (a hybridised genre of country and trap) demonstrates a contemporary view of ethnicity in the music industry
- Lil Nas X adopts conventions of cowboy persona in the mise en scène, including horse riding, cowboy hats, and gunfights, and the Old West setting subverts expectations as the hypermasculine associations are undermined by the inclusion of a pink, diamanté gems and outlandish vehicles
- The song demonstrates how ethnicity is still perceived as marginalised in the music industry
- Lil Nas X appears in a modern town he is stared at – an 'outsider' – in the video
- The introduction of Billy Ray Cyrus as the heroic 'sidekick' infers that black artists 'need' white approval and support in order to have the freedom to perform in the mainstream (it was after the remix including BRC that the song was 'added' to Billboard's chart)
- Intersectionality of race, identity and belonging is demonstrated as the song was removed by monopolistic Billboard, who have a controversial history of giving black artists credit for their work
- Lil Nas X epitomises the social changes that are evolving due to the use of social media to circumvent the white-dominated industry and use social media as a platform for self-representation and identity

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Band	AO2 1 Apply knowledge and understanding of the theoretical to analyse media products, including in relation to their context AO2 3 Apply knowledge and understanding of the theoretical to make judgements and draw conclusions [3 marks]
3	7–9 marks <ul style="list-style-type: none"> Excellent, thorough and appropriate knowledge and understanding of the theoretical framework are applied to analyse the product Analysis is insightful and detailed, and may be explicitly supported by media theories Judgements and conclusions are perceptive, and fully supported by analysis of the product
2	4–6 marks <ul style="list-style-type: none"> Satisfactory and largely appropriate knowledge and understanding of the theoretical framework are applied to analyse the product Analysis is valid and straightforward Judgements and conclusions are straightforward, and supported by analysis of the product
1	1–3 marks <ul style="list-style-type: none"> Basic knowledge and understanding of the theoretical framework are applied to analyse the product, although these may lack relevance at times Analysis is undeveloped and may be descriptive Judgements and conclusions are basic and undeveloped, but supported by analysis of the product
0	0 marks No response or no work worthy of marks

Indicative content

The indicative content below is not prescriptive. Answers are not expected to cover all the points listed. All valid points should be given due credit.

Responses are expected to demonstrate and apply knowledge and understanding of Lévi-Strauss's ideas on structuralism to analyse the Close Study Product. To achieve the higher bands, answers will clearly engage with how useful Lévi-Strauss's ideas on structuralism are in understanding the product and will make judgements and conclusions that are supported by effective analysis of the product. In the middle bands, answers are likely to engage with the theory and use examples in a structured way to support their judgements and conclusions. In the lower bands, answers are likely to simply describe aspects of the Close Study Product.

There is no requirement to argue that the theory is useful. Various contexts can be provided that knowledge and understanding of the theory are demonstrated. Judgements and conclusions are supported through analysis of the product.

AO2

This question assesses candidates' ability to apply their knowledge and understanding of the theoretical framework of media language specifically Lévi-Strauss's ideas on structuralism to analyse a Close Study Product. Answers are likely to focus on (although not limited to) the following:

- How the different modes and media in language associated with different contexts communicate multiple meanings
- How the combination of elements of media language influences meaning

Applying Lévi-Strauss's ideas on structuralism to the advertisement material:

- Structuralism suggests that images rely on a present or implied binary opposition. One 'side' of each pair is presented and perceived as dominant or superior to the other.
- The binary opposition of male and female: the dominance of the male over the female compared to the women
- The binary opposition of seated and standing, where the male as seated is interpreted as dominant
- The binary opposition of the 'master' and 'servant' suggested by the man carrying the woman, and how far this invokes both patriarchal and colonialist ideas
- The binary opposition of clothed and unclothed and what the woman signifies in this image, such as objectification and sexualisation for the male. The clothed male signifies dignity, power and control

	<ul style="list-style-type: none"> How the binary oppositions relate to the conventions of print advertisement the male as the object of envy and linking the product to his status of persuasion How the binary oppositions are used to help sell the product to its target audience that Score hair cream will transfer dominance to the purchaser <p>How far the theory is useful could be considered in a variety of ways, such as:</p> <ul style="list-style-type: none"> Structuralism demonstrates how meaning is created by the choice and order of these elements Structuralism allows an understanding of media products as constructed <p>Limitations of the theory may be suggested, such as:</p> <ul style="list-style-type: none"> Structuralism may be used to analyse products without taking the context into account Structuralism can be reductive/limiting in its analysis Structuralism has not been effectively 'proven' as relating to the way we understand information Structuralism emphasises a binary approach which may not represent the way we categorise the world around them
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04	<table> <tr> <th>Band</th><th></th></tr> <tr> <td></td><td> A01 1b Demonstrate understanding of the theoretical framework [8 marks] A02 2 Apply knowledge and understanding of the theoretical framework to evaluate academic theories [8 marks] A02 3 Apply knowledge and understanding of the theoretical framework to make judgements and draw conclusions [4 marks] </td></tr> <tr> <td>4</td><td> 16–20 marks <ul style="list-style-type: none"> Excellent, thorough and appropriate understanding of the theoretical framework Evaluation of academic theories is perceptive, critically informed and supported by detailed references to specific aspects of the Close Study Products Excellent, thorough and appropriate understanding of the theoretical framework is applied to make judgements and draw conclusions Judgements and conclusions are perceptive and fully supported by references to specific aspects of the Close Study Products Subject-specific terminology is used consistently and relevantly </td></tr> <tr> <td>3</td><td> 11–15 marks <ul style="list-style-type: none"> Good and appropriate application of understanding of the theoretical framework Evaluation of academic theories is effective, and supported by references to specific aspects of the Close Study Products Good and appropriate understanding of the theoretical framework is applied to make judgements and draw conclusions Judgements and conclusions are effective, and supported by references to specific aspects of the Close Study Products Subject-specific terminology is used frequently and relevantly </td></tr> <tr> <td></td><td> 6–10 marks <ul style="list-style-type: none"> Satisfactory and largely appropriate understanding of the theoretical framework Evaluation of academic theories is straightforward, and supported by references to the Close Study Products Satisfactory and largely appropriate understanding of the theoretical framework is applied to make judgements and draw conclusions Judgements and conclusions are straightforward, and supported by references to the Close Study Products Subject-specific terminology is generally used appropriately </td></tr> <tr> <td>1</td><td> 1–5 marks <ul style="list-style-type: none"> Basic understanding of the theoretical framework, although with some relevance and/or accuracy at times Evaluation of academic theories is basic and undeveloped, supported by references to the Close Study Products </td></tr> </table>	Band			A01 1b Demonstrate understanding of the theoretical framework [8 marks] A02 2 Apply knowledge and understanding of the theoretical framework to evaluate academic theories [8 marks] A02 3 Apply knowledge and understanding of the theoretical framework to make judgements and draw conclusions [4 marks]	4	16–20 marks <ul style="list-style-type: none"> Excellent, thorough and appropriate understanding of the theoretical framework Evaluation of academic theories is perceptive, critically informed and supported by detailed references to specific aspects of the Close Study Products Excellent, thorough and appropriate understanding of the theoretical framework is applied to make judgements and draw conclusions Judgements and conclusions are perceptive and fully supported by references to specific aspects of the Close Study Products Subject-specific terminology is used consistently and relevantly 	3	11–15 marks <ul style="list-style-type: none"> Good and appropriate application of understanding of the theoretical framework Evaluation of academic theories is effective, and supported by references to specific aspects of the Close Study Products Good and appropriate understanding of the theoretical framework is applied to make judgements and draw conclusions Judgements and conclusions are effective, and supported by references to specific aspects of the Close Study Products Subject-specific terminology is used frequently and relevantly 		6–10 marks <ul style="list-style-type: none"> Satisfactory and largely appropriate understanding of the theoretical framework Evaluation of academic theories is straightforward, and supported by references to the Close Study Products Satisfactory and largely appropriate understanding of the theoretical framework is applied to make judgements and draw conclusions Judgements and conclusions are straightforward, and supported by references to the Close Study Products Subject-specific terminology is generally used appropriately 	1	1–5 marks <ul style="list-style-type: none"> Basic understanding of the theoretical framework, although with some relevance and/or accuracy at times Evaluation of academic theories is basic and undeveloped, supported by references to the Close Study Products
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	<ul style="list-style-type: none"> • Basic understanding of the theoretical framework is applied judgements and draw conclusions, although this may lack accuracy at times • Judgements and conclusions are basic and undeveloped supported by references to the Close Study Products • Subject-specific terminology is used occasionally
	0 marks
	No response or no work worthy of marks

Indicative content

The indicative content below is not prescriptive. Answers are not expected to cover all the points listed. All valid points should be given due credit.

Responses are expected to evaluate Gauntlett's claim that the media products or resources to use to construct their identities. Reference should be made to the Close Study Products to support the argument.

To achieve marks in the higher bands, answers will clearly engage with the claim and make judgements and draw conclusions that are supported by the product. In the middle bands, answers are likely to engage to some extent with Gauntlett's claim and use examples in a straightforward way to support judgements and conclusions. In the lower bands, answers are unlikely to engage with the claim and may not draw judgements or conclusions that are supported by the product. They are likely to simply describe aspects of representation or describe the Close Study Products.

There is no requirement to argue that the claim is valid. Various conclusions can be drawn provided that understanding of the claim is demonstrated and that judgements and conclusions are supported through analysis of the products.

This question requires an extended response. To gain the higher marks, candidates must demonstrate a clear and sustained line of argument which is logical, relevant and substantiated.

AO1 and AO2

This question assesses understanding of the theoretical framework of the course. Candidates may focus on (although may not be limited to):

- The way issues and social groups are represented through processes of representation
- How representations may invoke discourses and ideologies and power relations
- How audiences may respond to and interpret media representations

Applying the theory to the advertisements may result in analysis such as the following:
Score hair cream:

- The Score hair cream advert connotes a version of hyper-masculinity appealing to a male audience whose members seek to bolster their own sense of masculinity
- Male dominance is conveyed through the elevated position of the man in the advert
- Sexual prowess and success are connoted by the admiring glances of the women and the number of young attractive women and by the women seeming happy to be with the man
- The tag line 'get what you've always wanted' suggesting that the product can help men to get the women they want

The choice of women may appeal to a broad audience of men, each with their own ideal type among the range of women presented

The gun can be seen as a symbol of male violence and aggression, or as a hunter or colonist; it connotes ideas of the 'king of the jungle'

- The gun can also be regarded as a phallic symbol, and its exaggerated size may subconsciously link to the tag line 'get what you've always wanted' suggesting that the hair cream may do more than just make a man's hair look good
- Women who read this advert may accept this notion of male dominance and masculinity; likewise, they may choose to identify with one of the women and seek to achieve success by being linked to the 'king of the jungle'; other women may be motivated to use the hair cream for their partner may make him more like the ideal man

- Audiences may use the advertisement as a tool or resource for which 'identity work' to validate a sense of self or to create a narrative of the representations on screen
- Audiences may use the text to facilitate the construction of a sense of male/patriarchal identity or to gain insight into the male psyche
- Audiences who don't seek this kind of reassurance may not select or not read the text in this way; audiences may see Score hair cream as a humorous take on, wish fulfilment

Sephora, Black Beauty is Beauty:

- The advertisement represents a wide range of groups, so it could be argued that Gauntlett's 'pick and mix' theory for forging identity could be easily applied
- Black females dominate the visuals alongside drag queens and camp
- LGBTQ+ communities are given positive representation and are shown using Sephora products happily alongside other ethnic groups
- The advert moves from one setting to another to provide a range of experiences for the audience to relate to; it opens with a traditional hair salon, then a dressing room with a mother and daughter, and a dressing room with both males and females for a carnival
- The sense of historical culture and community provides an inclusive environment which in turn gives audiences a place to feel 'connected' and involved
- Sephora's use of influencers from various ethnicities, sizes, gender identities and hair types also demonstrates their aim to appeal to all manner of people, reinforcing the belief that they are a brand for *all*

In considering the 'how valid' aspect of the question, it may be argued:

- Gauntlett's theory suggests audiences are active and selective in the way they consume media and are able to discern between the range of representations offered
- Gauntlett's theory shows how audiences may reject as well as accept representations offered in the media
- Gauntlett's theory shows how audiences seek out representations that they can relate to, develop their identity, which marginalised groups have the opportunity to do so in the Black Beauty campaign

Limitations of the theory may be suggested, such as:

- Gauntlett's theory seems to reduce the responsibility of the producer to convey positive and socially responsible representations
- Gauntlett's theory seems to imply that it is the audiences' fault if they are influenced by representations in the media
- Gauntlett's theory takes little account of the potential negative effects of representations over the long term that may influence audiences
- Gauntlett's theory seems to imply that a wide range of representations is available in the media, when this is often not the case
- Gauntlett's theory does not entertain the idea that brands that use this tool could irk some audiences

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Section B: Media Audiences and Media Industries

05	5.1	A01 1a Demonstrate knowledge of the theoretical framework of media theoretical framework of audience Award 1 mark for each correct answer up to a maximum of 2 marks. Correct answers: B Agenda setting D Framing
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05	5.2	Indicative content The indicative content below is not prescriptive. Answers are not expected to cover all the points listed. All valid points should be given due credit. This question assesses understanding of 0.1 and 1b Demonstrate knowledge of the theoretical framework of media, specifically the theoretical framework of industry and audience. 1b focus on (although not be limited to): <ul style="list-style-type: none"> How media organisations maintain a variety of audiences, both national and international marketing How media producers may target, appeal to, reach, address and persuade specific audiences Award 1 mark for each valid strategy up to a total of 2 marks, and 1 mark for each valid appeal, up to a total of 2 marks, with an overall total of up to 4 marks. Marks will not be rewarded for using the same appeal for more than one strategy. Strategy Tabloid size and format Appeal Appeals to a demographic of commuters who are short of time and/or need quick news Strategy Topic matrices giving brief summaries/introductions to the main news items Appeal Appeals to an educated demographic which wants the brevity of a table of contents Strategy Does not openly support any particular political party or set of values; presents a balanced opinion and include views from both the right and left wings Appeal Appeals to a psychographic of 'thinkers' who want to make up their own minds; they have an understanding of both sides of the debate
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06

Band	A01 2a Demonstrate knowledge of contexts of media and the products and processes [3 marks] A01 2b Demonstrate understanding of contexts of media and media products and processes [6 marks]
3	7–9 marks <ul style="list-style-type: none"> • Excellent, thorough and appropriate knowledge and understanding of media contexts on the product, supported by relevant references to the product • Subject-specific terminology is used consistently and relevantly
2	4–6 marks <ul style="list-style-type: none"> • Good and appropriate application of knowledge and understanding of media contexts on the product, supported by relevant references to the product • Subject-specific terminology is used frequently and relevantly
1	1–3 marks <ul style="list-style-type: none"> • Basic knowledge and understanding of media contexts on the product, largely unsupported by relevant references to the product • Subject-specific terminology is used occasionally
	0 marks <ul style="list-style-type: none"> • No response or no work worthy of marks

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		<p>Indicative content</p> <p>The indicative content below is not prescriptive. Answers are not expected to cover all the points listed. All valid points should be given due credit.</p> <p>A01</p> <p>This question assesses candidates' ability to apply their knowledge and theoretical framework of audiences, and to demonstrate knowledge and understanding of how historical and cultural contexts can shape audience responses to media products.</p> <p>Answers are likely to focus on (although may not be limited to):</p> <ul style="list-style-type: none"> • The ways in which audiences may interpret media products, including how they may interpret the same media product in a variety of ways • How different audience interpretations may reflect the social, cultural and historical contexts and circumstances of audiences <p>Responses will explore examples of how audience responses to the product have been shaped by historical and cultural contexts, and a range of interpretations is possible.</p> <p>Historical contexts:</p> <ul style="list-style-type: none"> • The <i>War of the Worlds</i> play was first broadcast by CBS in 1938 in the United States. The First World War had happened in living memory for most of the audience. There were growing tensions in international relations across Europe on the eve of the Second World War • There were ongoing fears of an invasion of the United States <p>Cultural contexts:</p> <ul style="list-style-type: none"> • Radio broadcasting was in direct competition with newspapers and magazines • Radio stations were widely regarded as a reliable source of news and information • Radio was a relatively new medium but was widespread across American homes having a radio in the 1930s and 1940s • Radio programmes were regularly interrupted by breaking news of a deteriorating situation in Europe, such as Hitler's annexation of Czechoslovakia in September 1938 <p>With reference to <i>War of the Worlds</i>:</p> <ul style="list-style-type: none"> • The <i>War of the Worlds</i> broadcast used some generic conventions of radio drama, and of 'breaking news' broadcasts • Audience responses varied, and variations may be explained by demographic factors, by audiences' awareness of political context, by the fact that audiences tuned in in time to hear the disclaimer at the introduction of the broadcast • Some members of the audience may have had limited media literacy and may not recognise the conventions of radio drama used alongside conventional news broadcasts • Some members of the audience called CBS to ask where to go to do the 'war effort' against the invaders • Some members of the audience called CBS to express their anger that the broadcast was allowed • Some members of the audience called CBS to congratulate the producers for an exciting Halloween programme • Some members of the audience believed the invaders from Mars were real • Newspapers reported extensively on the panic caused by the broadcast, and were influenced by trying to outdo the rival medium, or simply sensationalise the story • Audience responses have long been seen as justification of the hype surrounding the broadcast; this has since been disputed
07	<p>Band</p> <p>A01 1a Demonstrate knowledge of the theoretical framework of media studies [8 marks]</p> <p>A01 1b Demonstrate understanding of the theoretical framework of media studies [8 marks]</p> <p>A02 3 Apply knowledge and understanding of the theoretical framework of media studies to make judgements and draw conclusions [8 marks]</p>	<p>16–20 marks</p> <ul style="list-style-type: none"> • Excellent, thorough and appropriate knowledge and understanding of the theoretical framework are demonstrated through consistent and detailed explanation of the issue

	<ul style="list-style-type: none"> Judgements and conclusions are perceptive and fully supported by references to specific aspects of the Close Study Product and the wider industry context Subject-specific terminology is used consistently and relevantly
3	<p>11–15 marks</p> <ul style="list-style-type: none"> Good, appropriate knowledge and understanding of the issue are demonstrated through frequent relevant explanation and analysis Judgements and conclusions are effective, and supported by references to specific aspects of the Close Study Product and the wider industry context Subject-specific terminology is used frequently and relevantly
2	<p>6–10 marks</p> <ul style="list-style-type: none"> Satisfactory and largely appropriate knowledge and understanding of the theoretical framework are demonstrated through general explanation of the issue Judgements and conclusions are straightforward, and supported by references to the Close Study Product and the wider industry context Subject-specific terminology is generally used appropriately
1	<p>1–5 marks</p> <ul style="list-style-type: none"> Basic knowledge and understanding of the theoretical framework are demonstrated through occasionally appropriate explanation, although these may lack relevance and/or accuracy at times Judgements and conclusions are basic and undeveloped, supported by references to the Close Study Product and the wider industry context Subject-specific terminology is used occasionally
0	<p>0 marks</p> <p>No response or no work worthy of marks</p>

Indicative content

The indicative content below is not prescriptive. Answers are not expected to cover all the points listed. All valid points should be given due credit.

To achieve marks in the higher bands, answers will clearly engage with the issue and will make judgements and draw conclusions that are supported by analysis of the product. In the middle bands, answers are likely to engage to some extent with the claim and use examples in a straightforward way to support their judgements and conclusions. In the lower bands, answers are unlikely to evaluate the claim or make judgements or conclusions that are supported by analysis; they are likely to describe aspects of the Close Study Product.

There is no requirement to argue that the claim is valid. Various conclusions may be reached provided that understanding of the claim is demonstrated and that judgements and conclusions are supported through analysis of the product.

AO1 and AO2

This question assesses candidates' ability to apply their knowledge and understanding of the theoretical framework of industries and audiences. Answers are likely to cover a range of points (but may not be limited to):

- How media production, distribution and circulation are influenced by the product
- The impact of partnerships on processes such as media production, distribution and circulation
- The interrelationship between patterns of consumption and media production

Answers will explore examples of how partnerships between film companies and other institutions may influence patterns of audience consumption and marketing and distribution, and a range of interpretations is possible, including:

- How the economic context influences patterns and methods of production, distribution and circulation
- How patterns of consumption have changed due to the development of digital technologies which has made accessing films easier for audiences via streaming services and due to the vast archives of films that can be held by service providers
- How audiences are more likely to be active consumers, seeking out content rather than waiting for the often limited cinema and DVD releases

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- How the development of social media, such as Twitter, Facebook and generated content and upload hosting sites such as YouTube have developed cost-effective promotional materials

With reference to *Blinded by the Light*:

- The independently produced film was shown at the Sundance Film Festival, and an all-night bidding war, purchased for \$15 million by New Line Cinema (part of the Warner Brothers Pictures Group)
- The use of Springsteen's music may have been a major factor in the film's success as a US-based film company, suggesting that informal partnerships can be a factor in a film's success
- Partnership with a large mainstream film studio allowed for more extensive large-scale promotional and distribution networks
- Promotion used many large-scale, traditional methods, such as a city tour and premieres in three cities, one of which was attended by Bruce Springsteen, whose music is featured in the film
- The subsequent publicity generated extensive 'buzz' about the film
- It also used some lower-cost online methods: the official website, which linked audiences into social media such as Twitter and Facebook to encourage engagement with the film

The Twitter feed and Facebook account are used to showcase positive reviews.

- It has been suggested that the film did not benefit overall from being marketed by a large film company. A smaller release may have allowed it to build a stronger word of mouth and to generate a stronger critical response.
- **Marketing it as an 'independent' film in a more mainstream way, rather than as a film in cinemas against other mainstream films, may have made it less successful.**
- The film is now available on Amazon Prime, bringing it to a much wider audience.
- Being available online makes the film accessible to active audiences who can watch on their own media rather than watching what is broadcast or shown on cinema screens.

In considering the 'how important' aspect of the question, it may be argued that:

- Partnerships with larger mainstream companies can provide the financial resources needed to produce and market a film.
- Partnerships with larger mainstream companies can allow for films to be marketed and widely distributed, arguably giving them a greater chance of success.
- Such partnerships are not always beneficial and may result in independent films being overshadowed by more mainstream films, and thus being less successful.
- Most film-makers still seek out higher-budget options through deals with large studios and companies where possible.

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Preview of Answers Ends Here

This is a limited inspection copy. Sample of answers ends here to stop students looking up answers to their assessments. See contents page for details of the rest of the resource.